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Tome:

A Chamber Opera in One Act

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Tome:

A Chamber Opera in One Act

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Treatise

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Tome:
A Chamber Opera in One Act

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Tome, a chamber opera in one act on a libretto by Maile Meloy, tells the story of Laura, a lawyer whose client, Sawyer, is suing for a tort claim following a debilitating head injury he received while working construction, leaving him with a chimerical grasp on reality and a quickly eroding marriage. When his claim is denied, Sawyer is thrown into a fugue-state, taking a hostage at gunpoint and forcing Laura to choose between helping him escape, and betraying him to the police. The conflict between Laura's compassion for Sawyer and her ethical obligations form the main source of drama in the story.

Tome occupies the middle-ground between musical theater and opera, presenting a dramatic scene that, unlike opera, integrates spoken text and singing, yet eschews the dialogue/music polarization of musical theater. Additionally, the singers play specific characters within the story, but also stand outside of it, adding "back-up" vocals to underline important dramatic points. The result is an intimate and theatrical kind of storytelling, rather than the presentational, linear style of traditional musical theater or opera.

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Part I: The Story

The libretto for *Tome* was written by Maile Meloy. It is adapted from her short story by the same name, first printed in her collection of short stories, *Half in Love*.¹

Synopsis:

Scene I: *Laura's office in Helena*

Sawyer, Laura's client, has been out of work since suffering a head injury in an accident involving the collapse of several unbraced trusses at the construction sight where he was working. Obsessed with suing his contractor, Sawyer has been coming to Laura's office on a daily basis. The scene begins with Laura explaining to Sawyer, yet again, that because he received worker's compensation after the accident, he has no tort claim against the contractor. Concerned by the deterioration of Sawyer's mental state brought on by the head injury and compounded by his failing marriage and the loss of his livelihood, Laura urges him to rebuild his life, make new friends, find new activities to take his mind off of his tort claim obsession. Unwilling to accept Laura's advice, Sawyer demands a second opinion. Laura agrees to drive him to Billings to consult another lawyer.

¹ Meloy, Maile, *Half in Love* (New York: Scribner, 2002).

Scene II: *The office of a lawyer in Billings*

The scene begins with Sawyer in the middle of a frenetic explanation of his case to the Billings Lawyer. After listening impassively to Sawyer, the Billings Lawyer reiterates what Laura has repeatedly said: “You have no tort claim.” To which Sawyer merely replies, “Okay.” In an aside to the audience, Laura ponders how restful it would be to be a man. Then she “could explain the law, and people would listen. And say, ‘Okay.’”

Scene III: *A Park Bench in Billings*

Before driving back to Helena, Laura and Sawyer eat lunch at a nearby park. Sawyer’s mood quickly moves from despondence to rage. He threatens to get a gun and kill everyone responsible for his predicament. Alarmed by Sawyer’s outburst, Laura threatens to leave him in Billings. When Sawyer becomes even more agitated, she tells him that she will quit if he says one more word. Chastened, Sawyer merely weeps silently.

Scene IV: *The State Fund Building (two weeks later, the middle of the night)*

Laura has received a call that Sawyer has taken a hostage at the State Fund Building and is demanding that she read his file. In the staging area outside the building, an officer explains to Laura that the hostage is a Samoan security guard who played football for the local college.

Once inside, Laura finds Sawyer and the guard, who have been casually “talking football.” Sawyer explains that the guard’s name is Amituana, and that he is a member of the Samoan royal family, fourteenth in line for the throne.

Having found Sawyer’s file, Laura reads every letter to him, many of which she wrote herself “too quickly.” After listening intently to the stultifying litany of correspondences, Sawyer realizes that he has no case, and agrees to let Amituana go. When he’s gone, Laura urges Sawyer to give himself up. He refuses, convincing her instead to give him a chance to escape by going to the back door where the police are and pretending to have a gun on her while he slips out the front. As Laura stands in the doorway, however, she realizes that she cannot go through with it. She ultimately betrays Sawyer to the police, who capture him as he flees out the front.

Scene V: *A Prison in Deer Lodge* (several months later)

In a letter to Laura from prison, Sawyer, whose head has begun to clear during his time spent behind bars, forgives Laura for betraying him. He explains to her how much it would mean to him if she came to visit, and especially if she would write to him.

Having left Sawyer’s letter in her inbox for weeks, Laura finally decides to travel to the prison to visit him. They meet in the visitor’s area, sharing an awkward moment and some small talk before Sawyer says to her, “You never wrote me.” Laura apologizes, explaining that she didn’t know what to say, that everything she could have said seemed

so inadequate. Sawyer tells her that it isn't what she says that counts, but merely the act of writing that is meaningful.

As Laura leaves the prison, she notices the sunset: how “the clouds stretched out, and the orange flared up, and the pink reached out to meet the blue.” As she watches the sky, she suddenly decides to write down a description of it in the form of a letter, an “account for Sawyer, *and for me*, of what the day did out here, and what it was like.”

Part II: Characterizations

Laura

Age: 30

Voice Type: Soprano (see below for a further description of Laura's vocal requirements)

Home Key: A minor

Libretto Description: "...about thirty, attractive, unmarried. Straight-talking without being tough."

Laura's compassion is perhaps her most fundamental characteristic. It is this compassion that defines her relationship with Sawyer. Yet her inability to help Sawyer in any meaningful way, combined with her empathy for the unfairness of his situation, provides the source of all of Laura's psychological dissonance and emotional weariness.

Though Laura's voice type is classed as 'soprano,' she is asked in several places throughout the score to mix classical vocal production with a more 'pop-belt' type of production. This vocal technique usually coincides with moments of particular frustration or anger. Example 2.1 is taken from Scene III, as Sawyer's agitation nears hysteria and Laura begs him to stop, finally threatening to quit if he doesn't. Notice that, because Laura is asked to belt at this point in the music, the melodic material is generally kept within the first octave of her range, as opposed to the higher tessitura found in much of her other music.

Example 2.1 (mm. 168-70)

The musical score is divided into two systems, each containing three staves: Soprano (S.), Alto (L.), and Piano (Pno.).

First System (mm. 168-170):

- Staff S. (Soprano):** Measures 168-170. Lyrics: "I lost ev'-ry thing.____". Dynamics: *f* (fortissimo) starting in measure 170.
- Staff L. (Alto):** Measures 168-170. Lyrics: "Please," in measure 170. Dynamics: *f* (fortissimo) starting in measure 170. Marking: "(Belted)" above measure 170.
- Staff Pno. (Piano):** Measures 168-170. Dynamics: *mf* (mezzo-forte) starting in measure 170. Features sixteenth-note patterns in both hands, with a sixteenth-note triplet in the right hand in measure 168.

Second System (mm. 169-170):

- Staff S. (Soprano):** Measures 169-170. Lyrics: "ev'-ry thng.____ Don't you get____ that?____ The".
- Staff L. (Alto):** Measures 169-170. Lyrics: "Please stop.____ Please.____".
- Staff Pno. (Piano):** Measures 169-170. Continues the sixteenth-note patterns from the first system.

Sawyer

Age: 50's

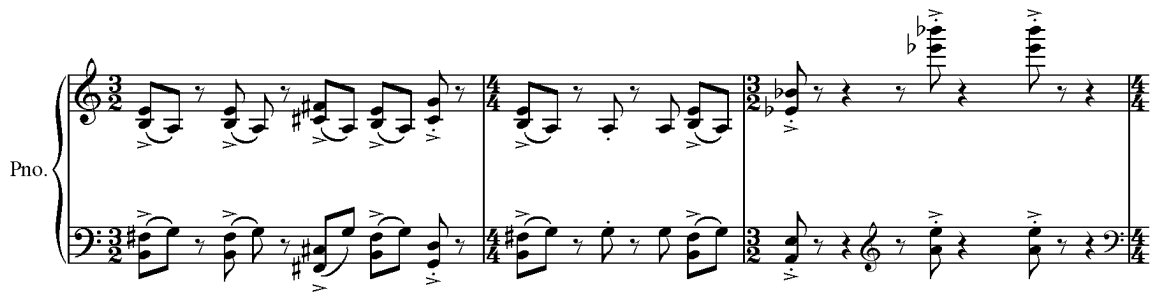
Voice Type: Baritone (see below for a more detailed description)

Home Key: B minor

Libretto Description: "...a carpenter in his mid-fifties...Muscular but rumpled and deteriorating. "

Before his accident, Sawyer was happy. He loved his work, had a successful marriage and plenty of friends. The accident not only took all of this from him, devastating him emotionally and psychologically, but also left him with a head injury that has compromised his cognitive abilities and left him with an inability to focus. The restless nature of Sawyer's mental state is often expressed by the rhythmic idea found in example 2.2, which, though shown here in Sawyer's home key of B minor, can be used as an accompanimental figure to define the harmonic structure in any number of different situations.

Example 2.2 (Sawyer's "Restlessness")



Though some of the choices Sawyer makes in the course of the opera are questionable, he is *not* a villain. He did not deserve the accident, yet the head-injury that resulted led to the choices he made subsequently, choices for which he therefore cannot be held morally culpable. The work of fate, not choice, is the ultimate source of tragedy in *Tome*.

Vocally, Sawyer's part was conceived with a more 'pop' type of production in mind, just as Laura's was. Consequently, though he is classed as a 'baritone,' his actual tessitura is higher than the traditional baritone range, reflecting the somewhat extended range afforded the male voice using a 'pop-belt' production. He is *not* a tenor.

Part III: Dramaturgy

At its heart, *Tome* is intended to have a much more intimate, direct and economical approach to storytelling than traditional opera or musical theater. To begin with, the piece was designed with a modest production concept in mind. There are little or no set or lighting requirements. Instead, the stage need only be defined into three distinct areas, each of which switches functions from scene to scene. For instance the stage left area, containing a table and a few chairs, serves as Laura's office in the first scene, the office of the Billings Lawyer in the second, and the visitor's area of the prison in the last. The cast requirements, too, are spare. The piece calls for only four actors (two of whom play multiple characters), plus a pianist who also sings at crucial moments. In theory, the entire work could be performed in nearly any space big enough to contain the three areas plus an onstage piano.

Tome utilizes a number of other theatrical conventions, all of which serve to enhance its intimate style of storytelling, a style that is distinctly different from the more representational style of traditional opera or musical theater. One such convention is the orchestral and textural use of singers who are not currently playing a specific character in the story line. Ex. 3.1 is taken from the Laura and Sawyer's duet at the end of the first scene. As Sawyer's agitation builds, the actors who don't play characters involved in the scene begin to harmonize Sawyer's lines. Used in this manner, the voices represent

neither the traditional chorus (i.e. townspeople or onlookers), nor the omniscience of a Greek chorus commenting on the dramatic action. Rather, they serve to enhance the musical and emotional impact of important lines spoken by onstage characters, giving them dimension and emphasis by adding harmonies to help the lines emerge from the musical texture. It is incumbent upon the director to establish (through stylized lighting, the use of a scrim, staging conventions, etc.) a clear distinction between the times when singers are used in this manner, and when they are called upon to play specific characters within the scene. In the score, voices used in this way are designated as ‘Voice 1’, ‘Voice 2’ or ‘Voice 3’, rather than by character names, to help underscore the fact that they are not characters involved in the scene, but rather musical enhancements to it.

Ex. 3.1 (mm. 74-82)

The musical score for Ex. 3.1 (mm. 74-82) is presented in a five-staff format. The staves are labeled on the left as L. (Lead), S. (Solo), V. 1 (B.L.) (Voice 1 Bass Line), V. 3 (Am.) (Voice 3 Alto), and Pno. (Piano). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins at measure 74. The L. staff has a melodic line with lyrics 'come here so much. You got dealt a bad hand. You got'. The S. staff has a melodic line with lyrics 'build - ing house ses build - ing build - ing'. The V. 1 (B.L.) staff has a melodic line with lyrics 'build - ing build - ing'. The V. 3 (Am.) staff has a melodic line with lyrics 'build - ing build - ing'. The Pno. staff has a piano accompaniment with lyrics 'build - ing build - ing'. The score includes dynamic markings such as *mp* (mezzo-piano), *cresc.* (crescendo), and *pp* (pianissimo). The score is written in a standard musical notation style with a grand staff for the piano and individual staves for the voices and lead.

Ex. 3.1 (cont'd)

79

L. *ff*
dealt a bad, dealt a

S. *ff*
my friends are my

V. 1 (B.L.) *ff*
my friends are my

V. 3 (Am.) *ff*
my friends are my

Pno. *f*

81

L. *ff*
bad...

S. *ff*
wife wants

V. 1 (B.L.) *ff*
wife wants

V. 3 (Am.) *ff*
wife wants

Pno. *ff*

The second convention utilized throughout *Tome* involves its integration of spoken and sung text. Eschewing both the recitative/aria convention of traditional opera, as well as the dialogue-leading-to-song convention of most musical theater, *Tome* aims instead to move seamlessly and continuously between speaking and singing, with spoken dialogue “morphing” into singing as the text gains emotional weight, even within a single sentence. In example 3.2, taken from Scene II, the spoken dialogue between Laura and Sawyer erupts mid-sentence into singing as Sawyer’s despondence over the bleakness of his case turns suddenly to rage.

Example 3.2 (mm. 148-151)

148

L. *They sit on the bench. She hands him a sandwich. It sits in his lap.*

S. "I got my hopes up as much as you did." "I wish there were something to do."

Pno. *ppp* 5

Example 3.2 (cont'd)

The musical score for Example 3.2 (cont'd) features three staves: L. (Lead), S. (Soprano), and Pno. (Piano). The score begins at measure 150. The Soprano part (S.) has lyrics: "The thing to do is get a mach - ine gun and kill ev' ry - one." The piano part (Pno.) features a complex, rhythmic accompaniment with triplets and sixteenth notes. The score includes dynamic markings such as *p* (piano), *cresc. molto* (crescendo molto), and *ff* (fortissimo). The Soprano part ends with a double bar line and a fermata. The piano part continues with a similar rhythmic pattern, also ending with a double bar line and a fermata. The L. staff is mostly empty, with a double bar line and a fermata at the end.

One final convention that serves to emphasize the non-representational, non-linear storytelling of the narrative is Laura's numerous "asides" to the audience. On several occasions, Laura breaks the conventional "fourth wall" in order to address the audience directly, interrupting the "real-time" narrative of the story. Example 3.3, from Scene IV, provides an example of the non-linear quality of Laura's various asides. As she begins reading the numerous letters in Sawyer's file, Laura turns to address the audience, describing to them the stultifying, four-hour ordeal. Yet as she does so, Sawyer and Amituana remain within the chronological progression of the story, all the while listening raptly to Laura's reading of the letters.

Example 3.3 (mm. 243-253)

"Dear Mr. Leonard, per our conversation of August 8th, I have reviewed the case referenced above..."

Freely
mp

L. 243

I read all the let - ters. Some were

She addresses the audience

Pno.

249 *mf*

L. writ- ten too quick-ly by me. What was-n't em-bar-ras-sing was sad. And what was - n't

p

Pno.

Part IV: Musical Materials

Musically, *Tome* is constructed from a series of leitmotifs that serve to unify the dramatic and musical structure of the work. First and foremost among these is the “Trusses Falling” theme (example 4.1), representing the morally indifferent, and therefore tragic, nature of Sawyer’s accident.

Example 4.1: “Trusses Falling”



By adding a bass line to “Trusses Falling”, the theme becomes a passacaglia that is used throughout *Tome* to represent the havoc that Sawyer’s accident has wrought on his life. The “Trusses Falling” passacaglia appears first in the prelude to the opera (example 4.2).

Example 4.2 (mm. 1-9)

This block contains two systems of musical notation for piano. The first system, labeled 'Piano', covers measures 1 through 5. It begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Largo (♩=60) espressivo'. The melody in the treble staff starts with a triplet of eighth notes (B-flat, A, G) and is followed by a series of eighth and quarter notes. The bass staff is mostly silent in the first measure. The system concludes with a 'poco rit.' (poco ritardando) marking. The second system, labeled 'Pno.', covers measures 6 through 9. It begins with a treble clef and a key signature of one flat. The melody continues with a triplet of eighth notes (B-flat, A, G) and is followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment. The system concludes with a 'poco rit.' marking. A double bar line separates the two systems.

The harmonies implied by the bass line in the “Trusses Falling” passacaglia provide the basis for the “Tort Claim” chorale, which is used each time Sawyer is told that he has no tort claim (example 4.3).

Example 4.3 (“Tort Claim” chorale)

Piu mosso (♩=100)

10 *mf*

L. You _____ have no tort _____ claim.

S. _____

V. 1 (B.L.) *mf* You _____ have _____ no tort _____ claim.

V. 2 (Piano) *mf* You _____ have _____ no tort _____ claim.

V. 3 (Am.) *mf* You _____ have no tort _____ claim.

Example 4.4 shows a reduction of the “Tort Claim” chorale, along with chord symbols reflecting the sonorities used. The functional ambiguity of the harmonies contained in the chorale, as well as in the “Trusses Falling” passacaglia, lend the music a certain non-resolving or circular quality, allowing it to be sequenced again and again, each time on a new tonal center. This lack of any functional resolution reflects the increasingly irrational feedback-loop of Sawyer’s mental state.

Example 4.4 (“Tort Claim” chorale reduction)

10

Pno.

F# min. C# Fr. 6 F# 7/C# D min. D Maj. 7 F# min. 7/E C# min./E Ab F Min./Ab B dim. 7 C sus.

Just as Sawyer’s accident gives rise to the dramatic events of the story, so too does the “Trusses Falling” theme give rise to most of the other important leitmotifs. Embedded within “Trusses Falling” are numerous (0, 1, 5) and (0, 1, 6) sets (example 4.5), and it is on these two sets, (0, 1, 5) in particular, that several other themes are based.

Example 4.5

in any significant way. The definitive version of “Laura’s Rest” is found at the end of Scene II (mm. 138-142), where it is heard over a Lydian D major harmony, then sequenced up a diminished 4th to sound over a G flat major sonority.

Example 4.6 (“Laura’s Rest”)

The musical score for Example 4.6, "Laura's Rest", is presented for voice (L.) and piano (Pno.). The voice part begins at measure 138 with the lyrics "It would be so rest - ful." and ends with "She returns to the scene." The piano part features a complex harmonic structure with a Lydian D major harmony and a diminished 4th sequence. The tempo is marked "Relaxed, languid (♩=82)" and "molto rit.".

A second theme utilizing the (0, 1, 5) set from “Trusses Falling” is “Amituana” (example 4.7). This motive not only symbolizes the character of Amituana, but also the curative effect of his clarity and dignity on both Laura’s weariness and Sawyer’s confusion.

Example 4.7 (“Amituana”)

201 - - - - - *mf* (0, 1, 5) - - - - - *f* (0, 1, 5)

S. His name is A - mi - tu an_ na.

Pno. *f*

Perhaps the most important of the leitmotifs based on the sets from “Trusses Falling” is Sawyer’s “Confusion” theme (example 4.8), used throughout the piece to demonstrate Sawyer’s mental deterioration. The theme embeds three different (0,1, 5) sets, as well as numerous (0, 1, 4) sets, eventually becoming a 12-tone aggregate that mirrors Sawyer’s tenuous hold on reality.

Example 4.8 (“Confusion”)

(0, 1, 5) (0, 1, 5) (0, 1, 5)

Throughout *Tome*, both Sawyer and Laura find themselves asking, or having to answer, tough questions about the nature and source of their unhappiness. The painfully honest

assessment of these questions is represented each time by the “Truth” theme. Example 4.9 is taken from Scene I, as Laura asks Sawyer to consider whether or not a good deal of his restlessness and discontent is due not just to his head injury, but also by his unwillingness to focus on rebuilding his life.

Example 4.9 (“Truth”)

The musical score for Example 4.9, titled "Truth", is presented in a three-staff format. The top staff is for the vocal line, the middle staff is for the piano accompaniment, and the bottom staff is for the bass line. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three sections by bar lines. The first section, labeled "Laura: f", shows her singing "Is that brain dam-age or bore-dom?". The second section, labeled "Sawyer: 'Both!'", shows him singing. The third section, labeled "Laura: 'You can't call me so much. You can't come here every day.'", shows her singing. The piano accompaniment features a prominent triplet figure in the right hand, which is repeated throughout the piece. The bass line consists of a simple, steady accompaniment. The score includes dynamic markings such as *f* (forte) and *mp* (mezzo-piano), and articulation marks like accents and slurs.

The accompanimental pattern for the “Truth” theme provides the basis for one last leitmotif. By switching modes from minor to major, then supplying the accompaniment with regal triplet figures, the “Truth” becomes the “Royalty” theme (example 4.11).

“Royalty is first heard in Scene IV (mm. 217-222) as Amituana explains that, “If fourteen people die, I will be king.” Thereafter, “Royalty” is used to reference Amituana’s dignity and nobility.

Example 4.11 (“Royalty”)

217

Pno.

f

mp

poco accel.

221

Pno.

The musical score for piano, measures 217-221, is presented in a grand staff format. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/4. Measures 217 and 218 are marked with a forte (*f*) dynamic. In measure 217, the bass staff features a triplet of eighth notes (B-flat, A-flat, G-flat) starting on a half note, while the treble staff has a half note (F-flat). In measure 218, the bass staff continues the triplet (F-flat, E-flat, D-flat) and the treble staff has a half note (C-flat). Measures 219 and 220 are marked with a mezzo-piano (*mp*) dynamic. In measure 219, the bass staff has a triplet of eighth notes (C-flat, B-flat, A-flat) and the treble staff has a half note (B-flat). In measure 220, the bass staff continues the triplet (A-flat, G-flat, F-flat) and the treble staff has a half note (E-flat). Measure 221 is marked with a 'poco accel.' (slightly accelerated) instruction. It contains a triplet of eighth notes (E-flat, D-flat, C-flat) in the bass staff and a half note (B-flat) in the treble staff. The score concludes with a double bar line.

Part V: Thematic Development and Tonal Relationships

Tome's brief prelude contains three iterations of the "Trusses Falling" theme, the first beginning in A minor, with each subsequent one sequenced up a minor third and an additional voice added to the texture. As the third iteration ends, the lights rise and we join Laura and Sawyer onstage as the fourth iteration begins, this time with Laura, joined by three other textural voices, telling Sawyer he has no tort claim. As the F#-based "Tort Claim" chorale ends, the music arrives back in A minor, Laura's home key, as she wearily listens to Sawyer argue his case.

The A-minor tonal center slowly deteriorates as Laura urges Sawyer to begin re-building his life. The tonality becomes more and more ambiguous, leading to the first appearance of Sawyer's "Confusion" theme in m. 45, which is used to set Sawyer's line "The words are all scrambled. I can't focus and I can't sit still." To which Laura replies (over the first hearing of the "Truth" theme) "Is that brain damage, or boredom?" The music moves to Sawyer's home key of B minor, as Laura and Sawyer's first duet begins (mm. 61-82). As the duet ends and Sawyer demands a second opinion from another lawyer, Laura agrees to drive him to Billings to meet with a colleague of hers. A brief transition uses Sawyer's "Confusion" theme to lead directly to Scene II.

As Scene II begins, each of Sawyer's frenetic explanations of his case to the Billings Lawyer is followed by a rapid, cascading version of the "Trusses Falling" theme. In all, there are four statements of the "Trusses Falling" interjection, the first of which is shown in example 5.1.

Example 5.1

The musical score for Example 5.1 consists of three staves: Soprano (S.), Bass Line (B.L.), and Piano (Pno.). The Soprano staff begins at measure 99 with a forte (*f*) dynamic. It contains a rapid, cascading eighth-note melody. The lyrics under the Soprano staff are: "con-trac-tor was clear-ly neg-li-gent, hav-ing failed to brace the trus-ses for the roof. He". The Bass Line staff is mostly silent, with a few notes appearing later. The Piano staff provides accompaniment, including a section labeled "Trusses Falling" in mezzo-piano (*mp*) dynamics, which features a descending eighth-note pattern. The score includes various musical notations such as slurs, ties, and dynamic markings.

The whole-tone motion of the four "Trusses Falling" interjections leads directly to the second appearance of the "Tort Claim" chorale as the Billings Lawyer reiterates Laura's conclusion that Sawyer's case is hopeless. As in Scene I, the chorale leads directly to Laura's home key of A minor, beginning her first aside to the audience.

Laura's aside ends with the first definitive statement of her "Rest" theme in D major, which is repeated in the accompaniment, sequenced up a diminished fourth and leading directly into the "Trusses Falling" passacaglia, which accompanies all of Scene III. As

Sawyer's despondence turns to rage, the passacaglia becomes less and less placid, eventually using Sawyer's "restlessness" texture to define the harmonies of the passacaglia, which evolves into Laura and Sawyer's second duet, with the textural voices added in as it reaches its climax around m. 169. At the end of the duet, Sawyer weeps in silence after Laura threatens to quit.

Scene IV opens with Laura talking to a cop outside of the State Fund building, while Sawyer is inside holding Amituana hostage. The Cop's questions to Laura are sung over a new harmonization of Sawyer's "Confusion" theme, shown in example 5.2.

As Laura enters the building she is accompanied by music based loosely on the "Truth" theme, in the same key of Eb minor, and using similar parallel fourth and fifth motion, but now heard in the lowest register on the piano and peppered with fast gestures derived from inversion of Laura's "Rest" theme. The resulting murkiness is unexpectedly shattered as Sawyer introduces Amituana, and the music moves to his home key of B major, then quickly to the royal key of Eb major as we learn that Amituana is a member of the Samoan royal family.

Example 5.2 (mm. 185-190, accompaniment only)

Slowly ($\text{♩} = 32$)

Pno. *ppp*

185

187

189

molto rall.

The mood becomes even lighter as the regal triplets taken from Amituana’s “Royalty” theme form the basis of a scherzando (example 5.3) that accompanies Sawyer and Amituana’s easier banter about football.

Example 5.3 (mm 224-228, accompaniment)

Scherzando (♩=116)

The musical score for piano accompaniment, measures 224-228, is presented in two systems. The first system, measures 224-227, begins with a piano (*p*) dynamic and features a Scherzando tempo marking with a metronome indication of 116 quarter notes per minute. The music includes triplets and an 8va (octave) marking. A double bar line with repeat dots separates the two systems. The second system, measures 228-229, begins with a piano (*p*) dynamic and includes a *poco rit.* (poco ritardando) marking, a *(loco)* marking, and an *etc.* ending.

The mood quickly sobers, however, as Sawyer asks Laura to read the letters in his file.

The music moves to Laura’s home key of A minor as she begins her second aside, the melodic material of which is loosely based on that of her first aside. As Laura returns to the scene, Sawyer asks her what his options are now. Over yet another reharmonization of Sawyer’s “Confusion” theme, shown in example 5.4, she tells him, “You could go to physical therapy, be nice to your wife.”

Example 5.4 (mm. 271-280)

274 *mf*
L. You can go to phy - sic - al the - ra - py. —

Pno. *p*

277 *p* *decresc.* *rit.*
L. Be nice — *rit.* to your wife.

Pno. *pp* *ppp*
Ped.

Sawyer's quiet reply is shown in example 5.5. The music is, of course, the "Truth" theme. This time, however, rather than rocking back and forth on the same Eb minor sonority, the accompaniment moves through a series of descending harmonies, indicating that Sawyer is, for the first time, genuinely facing the truth, which Laura has told him all along, that he has no case. It's time to move on.

Example 5.5 (mm. 280-286)

280 *mp* **Slower than before ($\text{♩}=42$)**
 S. She's gone. No, that's all ov - er.
 Pno. *p* **Slower than before ($\text{♩}=42$)**

283 *decresc.* *pp*
 S. This is ov - er, too, is - n't it? It's a wrapped-up case.
 Pno. *pp* **rall.**

As Sawyer begins to see the futility of his situation, he decides to let Amituana go, at which point the music, with a heraldic version of the “Amituana” motive, shifts abruptly back to Amituana’s home key of B major. Just as it did earlier in the scene, the music moves to the “Royalty” key of Eb major as Sawyer says, “He’s got a country to rule. Fourteen people could die easy.” And again as before, the “Royalty” theme gives way to the “football banter” scherzando, as Sawyer jokingly instructs Amituana to tell the police that if they try anything, he’ll kill Laura: “She’s my lawyer. I’ve got *reason* to kill her.”

Once Amittuana is gone, Sawyer's B-minor-based "Restlessness" theme accompanies his plan to have Laura help him escape. The same theme accompanies the escape attempt, now outlining the harmonies of the "Trusses Falling" passacaglia, just as it did in Laura and Sawyer's duet from Scene III, but now using all available voices, singing on "Ah," to enhance the texture. There is a brief interjection of Laura's "Weariness" theme, as Laura begins to lose her resolve to help Sawyer escape. Then the music begins again to follow the formal structure of the Scene III duet, climaxing as Laura betrays Sawyer to the cops.

Scene V opens with Sawyer singing a letter he has written to Laura from prison. The accompaniment outlines the harmonies from the "Truth" theme accompaniment, but now in a major mode, bringing it one step closer to the "Royalty" theme, demonstrating the clarity and dignity that Sawyer has begun to achieve during his time in prison. The music even moves to the "football banter" music that followed the "Royalty" theme in the previous scene, as Sawyer explains to Laura how great it is to get a letter in prison. At the end of his letter, the music slowly shifts to A minor in order to set up Laura's third aside to the audience, the melodic material of which is once again loosely based on that of all her other asides. The second half of the aside, however, contains new music that underscores Laura's decision to visit Sawyer in prison. Shown in example 5.6, this new "traveling" music represents not only Laura's long trip from Helena to the prison in Deer Lodge, but also the new internal developments, developments that hold the promise of release from the impotence and weariness which have plagued her for so long.

Example 5.6

Con moto (♩=84)

431 *mp*

L. Fin' - ly one__ cold__ blue Tues - day,

Con moto (♩=84)

Pno. *p*

436

L. one cold Tues - day_ when_ the_ roads were dry,

Pno.

440 *mp* *p*

L. I left ev'-ry - thing, ev'-ry thing,___

Pno. *pp*

The musical score is divided into three systems. The first system (measures 431-435) features a vocal line (L.) starting with a long note, followed by a piano accompaniment (Pno.) with a steady eighth-note pattern. The second system (measures 436-440) continues the vocal line with more complex phrasing and the piano accompaniment with some changes in rhythm and dynamics. The third system (measures 440-444) shows the vocal line concluding with a long note and the piano accompaniment with a final, more active passage. Dynamics include *mp* (mezzo-piano), *p* (piano), and *pp* (pianissimo). The tempo is marked 'Con moto' with a quarter note equal to 84 beats per minute.

444 *mp* *mf* *f* poco rit.

L. I left ev' - ry thing in the mess it was in, poco rit.

Pno. *mp*

448 poco meno mosso rall. *f* Broadly (♩=60)

L. and drove out to the pri- son. Broadly (♩=60)

Pno. *mf* loco *f*

Laura and Sawyer's visit in the prison begins with small talk, spoken and sung over Laura's harmonization of Sawyer's "Confusion" theme from the previous scene (see ex. 5.5). After the small talk, Sawyer states simply and sadly, "You never wrote me." This statement begins Sawyer and Laura's final duet, the accompaniment of which is based on a much more gentle version of Sawyer's "restlessness," shown in example 5.7.

Example 5.7 (mm. 477-483, accompaniment)

The musical score for piano accompaniment, measures 477-483, is presented in two systems. The first system, measures 477-480, is marked "Smoothly (♩=98)" and "pp". The second system, measures 481-483, is marked "Piu Mosso (♩=118)" and "mf". The score includes a double bar line with repeat dots and a section marked "Etc.".

As the duet ends, Sawyer urges Laura one last time to write him, assuring her that “It doesn’t have to be a Tome.” These words are set over a final, expanded iteration of the “Truth” theme, complete with the moving harmonies utilized in the version from Scene IV (see example 5.5).

Laura says goodbye to Sawyer, and, as she begins the long drive home, begins her final aside, contemplating what to do with the remainder of her day. The final aside is set over the same traveling music from earlier in the scene. This time, however, as she loses focus on her plan and begins to notice the sky instead, the music moves into a re-working of the material from the end of Laura’s other asides, complete with the sequenced “Rest” motive, now used to set the words, “It was a tolerable plan, but I couldn’t focus on it. What I did was watch the sky.”

Laura's final aria begins with new music in C major, the relative major of her home key of A minor. As she describes the sky, the remaining available voices join her, ultimately leading to a contrapuntal section, a portion of which is shown in example 5.8, featuring cascading fragments of both the "Amituana" and "Rest" themes.

Example 5.8 (mm. 587-89)

The musical score for Example 5.8 (mm. 587-89) features five staves. The vocal parts (L., S., V. 1 (B.L.), and V. 3 (Am.)) and the piano (Pno.) are shown. The score begins at measure 587. The vocal parts enter with a melodic line, marked with a forte (*f*) dynamic and a crescendo (*sempre cresc.*). The piano part provides a harmonic foundation, starting with a mezzo-forte (*mf*) dynamic and transitioning to forte (*f*). The vocal parts are accompanied by the word "ah" and the piano part by the word "ah". The score concludes at measure 589.

The section climaxes in mm. 593-96 with a massive cadence in Amituana's home key of B Major, here representing not so much Amituana himself, but the clarity and release from psychological tension that he symbolizes.

Appendix A:

(Full Libretto)

Tome:

An Opera in One Act

Cast:

LAURA, soprano: (30, a lawyer)

SAWYER, baritone: (50's, a carpenter)

AMITUANA, bass: (20's, a security guard)

COP/BILLINGS LAWYER/WARDEN, tenor: (male, 40's or 50's)

The action takes place in Montana, in the recent past. The stage has three distinct areas. On the right, stage left, is a rectangular table with three chairs; it functions first as a desk. Center stage, facing the audience, is a park bench. Upstage on the left is a riser with the suggestion of a small room.

The first scene is in an office; the desk stage left belongs to Laura. She is about thirty, attractive, unmarried. Straight-talking without being tough. Sawyer sits across from her in one of the visitor's chairs. He is old enough to be her father, muscular but rumpled and deteriorating.

LAURA: I don't know how to say it differently. You have no tort claim.

SAWYER: But there was negligence. My head is a mess. Why can't we sue?

LAURA: Because you got workers' comp.

SAWYER: You're a lawyer, suing's what you do!

LAURA: When there's a case.

SAWYER: I have a case.

LAURA: I wish you did. You worked construction for thirty years. It was active, outdoor work. I think it's losing that, as much as the injury, that's affecting your head. If there were something you could do.

SAWYER: That's what I'm saying!

LAURA: I mean an activity, on your own. You could read a book.

SAWYER: The words are all scrambled. I can't focus, and I can't sit still.

LAURA: Is that brain damage or boredom?

SAWYER: Both!

LAURA: You can't call me so much. You can't come here every day.

SAWYER: My wife wants me out of the house. It's a good walk.

LAURA:

Don't you have friends?

You could make new friends.

Make new friends

You got dealt a bad hand
You can't come here so much.

You got dealt a bad hand
Make new...

SAWYER:

They're building houses

They're building houses

My wife wants me out and my friends are
building houses,
building houses
Friends are, my wife wants, building
houses
My wife wants me...

SAWYER: I want a second opinion.

Laura sighs.

LAURA: There's a lawyer in Billings. It's a long shot, but he'll meet with you. But it's a four-hour drive.

SAWYER: They won't let me drive.

LAURA: Your wife could drive.

SAWYER: She's sick of me, I'm sick of her. She thinks I have no case.

LAURA: If this other lawyer tells you there's no case, will you accept it?

SAWYER: Absolutely.

LAURA: Then I'll drive.

Laura moves to the other side of the table. The Billings lawyer enters, takes a seat at what's now his desk. He wears a suit. Laura and Sawyer sit together as visitors; Sawyer is in mid-explanation.

SAWYER: The contractor was clearly negligent, having failed to brace the trusses for the roof.

BILLINGS LAWYER: Clearly.

SAWYER: He wanted the bonus for finishing on time. Juries will love that. They hate greed.

BILLINGS LAWYER: Sometimes.

SAWYER: So the trusses fell, and I fell with them.

BILLINGS LAWYER: Yes.

SAWYER: And the doctors expect little improvement.

BILLINGS LAWYER: I'm very sorry.

SAWYER: So?

BILLINGS LAWYER: You have no tort claim.

SAWYER (stunned): You're sure?

BILLINGS LAWYER: I'm sure.

SAWYER (*after a pause*): Okay.

Laura and Sawyer rise, shake hands with the lawyer, and make their way to the bench at the front of the stage. The lawyer exits.

LAURA (*addressing the audience*): So that's what it's like to be a man. If I were a man I could explain the law and people would listen and say, "Okay." It would be so restful.

SAWYER: I have no tort claim.

LAURA: I'm sorry, Sawyer.

SAWYER: I can't believe it.

LAURA: Do you want a sandwich before we drive home?

SAWYER: I feel sick.

They sit on the park bench, center stage, and she hands him a sandwich from her bag. It sits in his lap.

LAURA: I got my hopes up, as much as you did. I wish there were something to do.

SAWYER: The thing to do is get a machine gun and kill everyone.

LAURA: You can't talk like that.

SAWYER: It's true.

LAURA: I'll leave you here.

SAWYER: We're in Billings.

LAURA: It's a good walk.

SAWYER: It's over two hundred miles!

LAURA: Then don't talk like that.

They sit in silence. Laura takes out her own sandwich. Then Sawyer begins:

SAWYER: We should have braced the trusses. I should have braced the trusses.

LAURA:

Please stop.

Stop!

Please stop!

One more word

LAURA: ...and I quit.

Sawyer is silent. Laura starts unwrapping her sandwich. Sawyer begins to weep, and she stops and watches him.

Transition. Sawyer leaves the stage. Laura addresses the audience.

LAURA: A week later my phone rang in the middle of the night. This one meant that Sawyer had taken a hostage at the state fund building, and wanted me to look at his worker's comp file.

A cop enters, and the desk area stage left becomes the police staging area. Laura goes to him. He fits her with a bulletproof vest and she puts her jacket over it.

COP: The hostage is the security guard. Big Samoan kid, he played football with my son. Great fullback.

LAURA: Good Lord! How did Sawyer take him down?

COP: Your client has a gun. He's a dangerous man.

LAURA: Please don't hurt him.

COP: Was he upset, when you saw him last?

LAURA: It was a bad day. Let me talk to him.

He gives her a ring of keys. She goes into the dimly lit space of the building. Sawyer and Amituana are revealed sitting upstage, in a cubicle. Amituana sits cross-legged on the floor, his hands tied with orange baling twine. Sawyer sits, if possible, in one of those kneeling chairs that support the lower back. He has a hunting rifle. Laura can't see them yet.

LAURA: Sawyer? It's me. I'm here to find your file.

Sawyer says nothing.

LAURA: Should I come to you or go get the file?

SAWYER: Go get the file.

LAURA: Is the guard okay?

SAWYER: His name is Amituana. Did you know he's Samoan royalty?

She unlocks a file cabinet.

LAURA: I didn't. Does that make him a prince?

Amituana answers. His voice is much lower than Sawyer's

AMITUANA: If fourteen people die, I will be king.

LAURA: How likely is that?

AMITUANA: Not very.

LAURA: I have the file. What should I do?

SAWYER: We're in the third cubicle from the door.

Laura finds them.

SAWYER: We've been talking football.

AMITUANA: He played both offense and defense in college.

SAWYER: It was a junior college. He played center at a real college. Look at him. Can't you tell?

AMITUANA: I wasn't that good. I was just big.

SAWYER: He was born to be an offensive tackle. Or a king. Right?

LAURA: *(unsure)* Sure.

SAWYER: Sorry to get you out of bed. Sit down.

Laura sits.

SAWYER: Read me the file.

LAURA: The whole file?

SAWYER: Not the stuff I said, just the stuff they said about me. I want to hear all the letters.

LAURA: That'll take all night.

SAWYER: So start.

LAURA: Dear Mr. Leonard,
Per our conversation of August eighth, I have reviewed the case referenced above...

She addresses the audience. Sawyer and Amituana are still listening to her reading.

I read all the letters. Some were written, too quickly, by me. What wasn't embarrassing was sad, and what wasn't sad was stultifying, and through all of it Sawyer sat riveted.

She looks up to see if she can stop. He gestures her on.

I read through the neurologist's report, and through the settlement. I read the figure Sawyer was to receive for the loss of his work.

AMITUANA: You got screwed.

SAWYER (*earnestly*): Thank you. What can I do now? Tell me, what can I do?

LAURA: Give yourself up.

SAWYER: No, I'm serious. About the claim.

Laura looks at the heavy stack.

LAURA: You can go to physical therapy. Be nice to your wife.

SAWYER: She's gone. That's all over. This is over, too, isn't it? It's a wrapped-up case.

Laura nods.

SAWYER: I'm letting Amituana go.

He helps Amituana, whose hands are still tied, to his feet.

He's got a country to rule. Fourteen people could die, easy.

He brushes Amituana off.

If you get to be king of Samoa, and I show up there, you'll have a job for me, right?
You'll remember I got screwed and I let you go?

AMITUANA: Sure.

SAWYER: Okay. You take the stairs and go outside, and tell them if they try anything, I'll kill the woman. She's my lawyer; I've got reason to kill her. Tell them that.

AMITUANA: Okay.

Sawyer claps him on the back and lets him go. Amituana makes his way down from the riser and offstage.

SAWYER: That's a good kid. He'll make a good and fair king.

LAURA: If you turn yourself in, we can get you a good defense lawyer. Call it mental distress.

SAWYER: Nope. I'll slip out the front, where they don't expect me. You go out the back, and keep them busy. Stand in the door and pretend I've got the gun on you. Say I want a car, and three thousand dollars. Okay? They'll never know I wasn't there with the gun. Just give me a chance to get out the front and get away.

LAURA: Aren't there cops out front?

SAWYER: I've been watching. They've all stayed out back, where I told them I'd come out. So will you do it?

LAURA: Okay.

They go to the door, then Sawyer takes the keys and dodges away, head low, offstage. When he's gone, Laura steps outside. First she stands as if there's a gun being held on her inside the door, and then she steps out farther, holding up her hands.

LAURA (*too quietly to be heard, then louder*): He's in front. He's in front.

The police officer approaches, gun drawn, wraps her in a blanket and leads her away. There might be voices as if from the capture on the other side of the building. Laura looks in that direction.

Transition: Laura, without the blanket, crosses downstage. Sawyer appears in a prison cell, in a prison uniform, in the space that was the cubicle.

LAURA: Sawyer wrote me a letter from prison.

SAWYER (*writing*): It would sure be great if you came by. Tuesdays from two to four I can have visitors and it would be something to see you. Or if you wrote a letter. You wouldn't believe how great it is to get a letter from the real world.

(*Pause*)

Don't feel too bad about what happened. Of course they were out front. You did what you could do.

LAURA: I left the letter in my inbox for weeks. I didn't write back. Everything I could have said seemed so inadequate. The letter in the inbox kept floating to the top.

Finally one cold blue Tuesday when the roads were dry, I left everything in the mess it was in and drove out to the prison.

The warden brings Sawyer down to the table stage left. Laura meets him there, and she and Sawyer stand and look at each other for an awkward moment.

LAURA: You look thin.

SAWYER: It's not a health farm.

They sit at the table, as in the first scene. The warden steps back to leave them alone.

SAWYER: You know my wife's gone. When I stopped working and went crazy, she got a pen pal. A guy in prison. He got out and she went to live with him on a farm with forty cats. She says she's never been so happy. Can you believe that?

LAURA: Do you want her back?

SAWYER: Yeah! No. I don't know. A guy in prison. I can't believe she found a guy in prison. I'm a guy in prison. What's wrong with me?

(Pause.)

SAWYER: You never wrote to me.

LAURA:

SAWYER:

I meant to. I kept meaning to.

It wouldn't be so hard.
You know?

I know.

I'll write.

I will. I'll write.

I meant to. I mean to.

I didn't know...

Man, you wouldn't believe how
good mail feels.

I think I told you that.

I didn't know what to say.

SAWYER: That's the thing, is you don't have to say anything special. I told you it's okay, about what happened. They would have got me anyway. But I mean this, you could talk about anything, talk about the weather, about your day. Just so you put it in an envelope and put it in the mail.

LAURA: Okay.

SAWYER: It doesn't have to be a tome.

The warden comes to take Sawyer back to his cell. They say goodbye, and Laura moves downstage and addresses the audience.

LAURA: The evening stretched before me: long blue-gray clouds on the horizon, the work I'd abandoned, my empty house. I could go back to the office, maybe catch my secretary locking up, and stay to work until I was hungry again, and tired, and could get a bite to eat and a bath and go to bed.

It was a tolerable plan. But I couldn't focus on it. What I did was watch the sky. As it changed, as the clouds stretched out and the orange flared up and pink reached out to meet the blue, I started thinking of it as a description, a letter. Not a tome, but a start, an account for Sawyer and for me of what the day did out here, and what it was like.

Lights down.

Appendix A:
(Full Score)

Tome

An Opera in One Act

Music by
Greg Bolin

Libretto by
Maile Meloy

adapted for the composer
from her short story of the same name
from

Half in Love

(available through Scribner Publishing)

Tome

An Opera in One Act

(for four singers plus a pianist who also sings)

Music by
Greg Bolin

Libretto by
Maile Meloy

Cast:

Laura, a lawyer: Soprano (*see below for a detailed discussion of vocal requirements*). About thirty, attractive, unmarried. Straight-talking without being tough.

Sawyer, a carpenter: Baritone (*see below for a detailed discussion of vocal requirements*). Old enough to be Laura's father. Muscular, but rumpled and deteriorating.

Amituana, a security guard: Bass. Of Samoan descent. Physically imposing.

Cop/Billings Lawyer/Warden (male, 40's or 50's): Tenor

Pianist: Tenor/Alto (*see below for a detailed discussion of vocal requirements*)

The action takes place in Montana, in the recent past. The stage has three distinct areas. On the right, stage left, is a rectangular table with three chairs; it functions first as a desk. Center stage, facing the audience, is a park bench. Upstage on the left is a riser with the suggestion of a small room.

Performance Notes

1. In various places throughout the score, singers not currently involved in the onstage action are asked to add their voices to the musical texture, often functioning as “back-up singers” who add weight and dimension to important lines sung by onstage characters. They should be regarded in these instances neither as characters integral to the dramatic action, nor as an omniscient “Greek Chorus,” but rather as orchestral elements enhancing the musical texture. It is incumbent upon the director to establish (through stylized lighting, the use of a scrim, staging conventions, etc.) a clear distinction between the times when singers are used in this manner, and when they are called upon to play specific characters within the scene.
2. In the score, the use of singers as musical enhancements is distinguished from their use as integral characters by a designation of ‘Voice 1,’ ‘Voice 2,’ etc., rather than by character name.
3. At its heart, *Tome* is intended to have a much more intimate, direct and economical approach to storytelling than traditional opera or musical theater. To that end, the piece was designed with a modest production concept in mind. There should be little or no set or lighting requirements. Instead, the stage need only be defined into three distinct areas, each of which switches functions from scene to scene. In theory, the entire work could be performed in nearly any space big enough to contain the three areas plus an onstage piano.
4. Several times throughout the production, Laura leaves the scene in order to address the audience directly in an ‘aside.’ It should be made clear through the staging of these moments that the conventional “fourth wall” has been dissolved, allowing us to listen to Laura’s internal thoughts. Though how this is done will ultimately be up to the stage director, these moments should involve Laura physically leaving the scene.

Vocal Requirements

1. Though Laura’s voice type is indicated as ‘soprano,’ she is asked in several places throughout the score to mix classical vocal production with a musical theater ‘pop-belt’ type of production. In these instances, the indication “belt” or “belted” is placed above the melodic material, with the lower range of the ensuing material consistent with that vocal technique.

2. Similarly, Sawyer's part was conceived with a more 'pop' type of production in mind. Though he is classed as a 'baritone,' his actual tessitura is higher than the traditional baritone range, reflecting the somewhat extended range afforded the male voice using a 'pop-belt' production. He is *not* a tenor.
3. The pianist for Tome is called upon to sing at various moments throughout the work. In this score, a male voice is assumed for the pianist, with the part notated an octave above the sounding pitch and indicated as "Voice 2" ("Voice 1" is assumed to be sung by the actor playing the Billings Lawyer, "Voice 3" by the actor playing Amituana). However, at the music director's discretion, the "Voice 1," Voice 2," and "Voice 3" parts may be redistributed to accommodate the ranges of the available singers and pianist.

Tome

An Opera in One Act

Libretto by
Maile Meloy

Music by
Greg Bolin

SCENE I (Laura's Office)

Largo (♩=60)

poco rit. *a tempo* *poco rit.*

Piano *ppp espressivo* *pp*



(Lights up: An office; the desk stage left belongs to Laura. Sawyer sits across from her in one of the visitor's chairs.)

poco rit.

"I don't know how to say it differently." *

Laura

a tempo *poco rit.*

Pno. *p*

* Here, and in all subsequent instances of spoken text, the line is situated above the approximate beat upon which it should begin. Note also that spoken lines are always in quotes, and placed above the staff of the character who says them.

Piu mosso (♩=100)

10 *mf*

Laura You _____ have no tort_____ claim.

Sawyer

V. 1 *mf* You _____ have _____ no tort_____ claim.

V. 2 *mf* You _____ have _____ no tort_____ claim.

V. 3 *mf* You _____ have no tort_____ claim.

Piu mosso (♩=100)

Pno.

Fast (♩=160)

13 *pp*

Laura

Sawyer ** mf* But there was neg - li - gence .

V. 1 *pp*

V. 2 *pp*

V. 3 *pp*

Fast (♩=160)

Pno. *pp* l.h.

*Noteheads with an 'x' are intended to be spoken, loosely approximating the indicated pitch.

18

Laura

Sawyer

Pno.

My head is a mess. Why can't we

Ped.

23

Laura

Sawyer

Pno.

"Because you got Worker's Comp." **poco rit.**

sue? You're a law - yer. **poco rit.**

cresc.

Ped.

27

Laura

Sawyer

Pno.

Emphatically, stretched **A tempo (♩=160)** **mp**

f When there's a case.

Su- ing's what you do.

Emphatically, stretched **A tempo (♩=160)**

pp

(no ped.)

poco rall.

31

Laura

I wish you did.

Sawyer

mp

I have a case.

Pno.

poco rall.

8va

A tempo $\text{♩} = 160$

"You worked construction for thirty years."

"It was active, outdoor work that you loved."

"I think it's losing that, as much as the injury, that's affecting your head."

35

Laura

Sawyer

A tempo $\text{♩} = 160$

Pno.

ppp poco rit. poco accel. poco rit.

8va

accel.

"If there were something you could do."

"I mean an activity, on your own."

"You could read a book."

41

Laura

"That's what I'm saying!"

Sawyer

mf

accel.

The

Pno.

pp cresc.

8va

46 **Faster** (♩=200)

Laura

Sawyer

words are all scram - bled I can't... I can't fo...

(stuttering)

Faster (♩=200)

(8)

Pno.

mp

l.h. r.h.

50 **Largo** (♩=52)

Laura

Sawyer

Is that brain dam-age or bore-dom?

I can't fo - cus and I can't sit still. Both!

f

f

Largo (♩=52)

Pno.

cresc.

mf

54 **poco rit.**

Laura

Sawyer

"You can't call me so much.
You can't come here every day."

"My wife wants
me out of the house."

"It's a good walk."

poco rit.

Pno.

mp

Con moto (♩=172)

Laura: "Don't you have friends?" "You could make new friends."

Sawyer: "They're building houses"

Piano: *p* They're build-ing

Laura: *mf* Make new friends.

Sawyer: hous-es. My wife wants me

Piano: *p* *mp*

Laura: *mf* You got dealt a bad hand, *f*

Sawyer: out and my friends are build-ing hous ses. build-ing hous-es...

Piano: *sub. p* *f*

71

Laura

a bad hand. You can't come here, so

Sawyer

friends are... my wife wants...

Pno.

75

Laura

much. You got dealt a bad hand. You got dealt a

Sawyer

build - ing hous - es. build - ing build - ing my

V. 1

build - ing build - ing my

V. 3

build - ing build - ing my

Pno.

mp cresc.

mp cresc.

mp cresc.

pp

mp cresc.

80 *ff*

Laura bad, _____ dealt a bad... _____

Sawyer friends are _____ my wife _____ wants _____

V. 1 friends are _____ my wife wants _____

V. 3 friends are _____ my wife wants _____

Pno. *f* *ff*

83

Laura (Sighs) "There's a lawyer in Billings.
It's a long shot, but he'll meet with you.
But it's a four hour drive."

"Your wife could drive."

Sawyer "I want a second opinion."

"They won't let me drive."

86

Laura "If this other lawyer tells
you there's no case,
will you accept it?"

"Then I'll drive."

Sawyer "She's sick of me.
I'm sick of her.
She thinks I have no case."

"Absolutely"

SCENE II (The Office of a Billings Lawyer)

Vivo (♩=206)

Laura moves to the other side of the table.

89

Pno.

p

The Billings Lawyer enters, takes a seat at what is now his desk. Laura and Sawyer sit together as visitors;

Sawyer is in mid-explanation:

94

Pno.

accel.

Anxiously (♩=62)

f

Sawyer

B.L.

The

Anxiously (♩=62)

Pno.

mf

99

Sawyer

B.L.

Pno.

con - trac - tor was clear - ly neg - li - gent, hav - ing failed to brace the trus - ses for the

100

Sawyer

roof. (calmly) *mp* He want-ed the bo-nus for fin-ish-ing on time.____

B.L.

Clear - ly.____

Pno.

mf

102

Sawyer

Jur-ries will love that.____ They hate greed. *mp*

B.L.

Some times.____

Pno.

mf

104

Sawyer

slightly slower *mf* So the trus - ses fell,____ and I fell with them. *mp*

B.L.

Yes.

Pno.

slightly slower *mp* (colla voce)

poco rit.

106 *mp* *slower still* *poco rit.* (with hope) "So?"

Sawyer And the doc-tors ex-pect lit-tle im-prove ment_ //

B.L. *p* I'm_ ve-ry sor-ry. //

Pno. *p* //



109 *mp* *♩=112*

Laura You_____ have no tort_ claim. //

Sawyer (crushed) "You're sure?" (resigned) "O.K." //

B.L. *mp* "I'm sure." //

V. 2 *mp* You_____ have_ no tort_ claim. //

V. 3 *mp* You_____ have no tort_ claim. //

Pno. *♩=112* //

Laura and Sawyer rise, shake hands with the Billings Lawyer. Sawyer makes his way to the bench center stage. The Billings Lawyer exits.

Laura leaves the scene to address the audience, moving downstage center, away from the action.

114 Fast (♩=160)

Laura

Pno.

Fast (♩=160)

pp non legato

Ped.

119 *mf*

Laura

Pno.

sempre pp

So that's what it's like to be a

Ped.

124 *cresc.* *f*

Laura

Pno.

cresc. *smoother*

man. If I were a man I could explain

Ped.

129

Laura *mf*

the law and peo-ple would lis - ten

Pno. *mf* *p*

134

Laura *rit.* *mp* *Slightly slower* *poco rall.* *p (freely)*

and say, "O - kay." It would be so

Pno. *rit.* *Slightly slower* *pp* *poco rall.*

8va

139

Laura *Relaxed, languid (♩=82)* *molto rit.*

rest - - - ful - - -

Pno. *Relaxed, languid (♩=82)* *pp* *p* *molto rit.*

Laura moves to the park bench
where Sawyer is waiting

SCENE III (Park bench in Billings)

Largo (♩=62)

143

Laura "I'm sorry Sawyer." "Do you want a sandwich before we drive home?"

Sawyer "I have no tort claim." "I can't believe it." "I feel sick."

Pno. *ppp* *sim.*

Largo (♩=62)

148

Laura "I got my hopes up as much as you did." "I wish there were something to do."

Sawyer

Pno. *ppp* 5 5 6

150 // "You can't talk like that."

Laura

Sawyer *(erupting suddenly)* *p* *cresc. molto* *ff* //

The thing to do is get a mach-ine gun and kill ev' ry-one.

Pno. *cresc. molto* *ff* //

// Slightly faster, freely.

152 *f* *3* *(ironically)* *sub. mf*

Laura I'll leave you here. It's a good walk.

Sawyer *mf* *f* It's true. We're in Bil lings.

Slightly faster, freely.

Pno.

*They sit in silence. Laura
takes out her sandwich..*

155 "Then don't talk like that." **Teneramente** (♩=54)

Laura

"It's over two hundred miles!"

Sawyer

Teneramente (♩=54)

Pno. *p*

poco accel. **Faster** (♩=72)

159

Laura

"We should have braced the trusses." *mp*

Sawyer 1 should have braced the

poco accel. **Faster** (♩=72)

Pno. *mp*

162 "You can't change that." **poco accel.**

Laura

trus- ses. Why did - n't we brace the

Sawyer

poco accel.

Pno.

Piu Mosso (♩=84)

164 *f*

Laura You have to let it go. —

mf

Sawyer trus - ses? — We saved a day — on the job, — may - be

Piu Mosso (♩=84)

Pno.



166

Laura

Sawyer two, And I lost

Pno.

168 *(belted)* *f*

Laura Please, Please stop.

f

Sawyer ev'-ry thing. ev'-ry thng. Don't you get.

f

V. 1 Please. stop.

f

V. 3 Please. stop.

Pno. *mf*

170 *(ord.)*

Laura Please. Stop!

Sawyer — that? The on - ly ques-tion is who to kill, is

V. 1 Please. Stop!

V. 3 Please. Stop!

Pno. *cresc.*

172

ff

Laura

One more

Sawyer

who to kill

V. 1

One more

V. 3

One more

Pno.

173

Laura

word, One more word and I quit.

Sawyer

first.

V. 1

word...

V. 3

word...

Pno.

Sawyer is silent. Laura starts unwrapping her sandwich. Sawyer begins to weep, and she stops and watches him.

Transition in silence: Laura moves downstage to address the audience. Sawyer exits.

175

Laura

Sawyer

Pno.

(To audience)
 "A week later my phone rang in the middle of the night. I was sleeping alone then, and the only thing to do was to answer it. A call in the night could mean anything. This one meant that Sawyer had taken a hostage at the state fund building, and wanted me to look over his file."

176

Laura

Pno.

SCENE IV

(Staging area behind the State Fund building/an office cubicle inside)

A cop enters, and the desk area stage left becomes the police staging area. Laura goes to him.

He fits her with a bullet proof vest and she puts her jacket over it.

177 Cautiously (♩=78)

Laura

Cop

Pno.

Cautiously (♩=78)

ppp

poco rit.

poco accel.

poco rit.

180

Laura

"Good lord, how did Sawyer take him down?"

Cop

"The hostage is the security guard. Big Samoan kid, he played football with my son. Great fullback."

"You're client has a gun."

mp

He's a

Pno.

sfz

mf

183

Laura

mf Please don't hurt him.

mp

Cop

dan-ger-ous man...

Was he up -

Pno.

ppp

Slowly ($\text{♩}=32$)

185

Laura

mp

He had a

Cop

set, when you saw him last?

Pno.

The cop gives her a ring of keys. She goes into the dimly lit space of the building.

187 **molto rall.**

Laura *bad day. Let me talk to him.*

Cop

Pno.

==

Sawyer and Amituana are revealed upstage in a cubicle. Sawyer has a hunting rifle. Amituana sits on the floor, his hands tied. Laura can't see them yet.

190 **Murky, threatening (♩=102)** "Sawyer?" "It's me."

Laura

Murky, threatening (♩=102)

Pno. *pp*

Ped.

==

Sawyer says nothing

193 "I'm here to find your file." "Should I come to you or go get the file?"

Laura

leggiero *8va*

Pno. *p*

196

Laura

Sawyer "Go get the file."

Pno. *pp* *7* *mp* *cresc. poco a poco*



199

Laura "Is the guard okay?"

Sawyer *mf* His name is

Am.

Pno. *accel.*

Suddenly Slower, majestic (♩=78)

202

Laura

Sawyer

Am.

V. 1

V. 2

Pno.

f

mf *decresc.* *mp* *cresc*

A - mi - tu an__ na. And did you know he's_____

A - mi - tu - a - na.

A - mi - tu an__ na.

Suddenly Slower, majestic (♩=78)

f

pp

206

Laura

Sawyer

Am.

V. 1

V. 2

Pno.

"I didn't."

f

mp *f*

Sa mo - an roy - al ty?_____

Did you know he's Sa mo - an roy - al ty?_____

Did you know he's Sa mo - an roy - al ty?_____

f *mf*

210 "Does that make him a prince?" **poco rall.**

Laura

Sawyer

Am. *mp (wryly)* *mf*
If four-teen peo - ple die__ I will be

V. 1 *mf*
I will be

V. 2 *mf*
I will be

Pno. *pp* *cresc.* **poco rall.**

214 **Spacious** (♩=88) *mf*

Laura

Sawyer

Am. *f*
King__

V. 1 *f*
King__

V. 2 *f*
King__

Pno. *f* **Spacious** (♩=88)

Laura smiles

"I have the file.
What should I do?"

218

Laura *that?*

Sawyer "We're in the third cubicle
from the door."

Am. *(with an easy humor) mf*
Not ve ry...

Pno. *mp* *decresc.*

Laura finds them

Scherzando, unexpectedly fun
(♩=116)

poco accel.

222

Laura

Sawyer "We've been talking
football."

Am.

poco accel. Scherzando, unexpectedly fun
(♩=116)

Pno. *p*

224

Laura

Sawyer

Am.

Pno.

"It was a junior college."

(genuinely impressed)
"He played both offense and defense in college."

8va

3

8va

3

227

Laura

Sawyer

Am.

Pno.

poco rit.

"He played center at a real college." "Look at him, can't you tell?"

"I wasn't that good"

mf

I was just

(8) (loco) poco rit.

mp

loco

230 **Poco meno mosso** (♩=88) **poco rit.** **Slower** (♩=79)

Laura

Sawyer "He was born to be an offensive tackle." *f* *mf*
Or a king.

Am. big.

Pno. **Poco meno mosso** (♩=88) **poco rit.** **Slower** (♩=79) *legato*
mf *mp*

molto rall. **Laura sits.**

234 *(unsure)*
"Sure."

Laura

Sawyer "Sorry to get you out of bed." "Sit down."
Right?

Am.

Pno. **molto rall.** *pp*

238 "The whole file?"

Laura

"Read me the file."

Sawyer

"Not the stuff I said,
just the stuff they said
about me."

Pno.

240 "That'll take all night."

Laura

"I want to hear all the letters"

Sawyer

"So start."

Pno.

242 "Dear Mr. Leonard, per our conversation
of August 8th, I have reviewed the case
referenced above..."

Laura

freely
mp

I read all the let - ters.

Pno.

pp

247 *mf* *p*

Laura

Some were writ-ten_ too quick-ly by me. What was-n't em bar-ras-sing_ was sad. And what was - n't

Pno.

253 *cresc.* *f* *mp*

Laura

sad_ was_ stul - ti - fy - ing_ And through all of it_ Saw-yer sat

Pno.

p *72*

Laura

riv-et- ed.

72

ppp poco rit. *sempre ppp*

Pno.

She looks up to see if she can stop. Sawyer gestures her on.

"I read through the neurologist's report, and through the settlement."

Laura returns to the scene

265

Laura "I read the figure Sawyer was to receive for the loss of his work." "You can give yourself up."

Sawyer (Earnestly) "Thank you." (To Laura) "What can I do now? Tell me, what can I do?"

Am. "You got screwed."

Pno. poco rit. *pp*



Warmly ♩=96

She looks at the heavy stack.

269

Laura

Sawyer "No, I'm serious." "About the claim."

Am.

Pno. *ppp* Warmly ♩=96 *p*

273 *mf* *p* *decresc.*

Laura You can go to phy - si - cal the - ra - py. Be nice

Sawyer

Pno. *mp* *pp*

rit.

278 *rit.* *pp* *mp* *decresc.*

Laura to your wife.

Sawyer She's gone. No, that's all ov - er. This is ov - er,

Pno. *rit.* *ppp* *pp*

Slower than before (♩=42)

Laura nods.

283 **rall.**

Laura

Sawyer *pp* "I'm letting Amituana go."

too, is - n't it? It's a wrapped-up case.

rall.

Pno. *pp* *ppp*

8va

He helps Amituana to his feet.

288 **Maestoso** (♩=86)

Laura

Sawyer *f* *mf*

He's got a count-ry to rule. Four-teen peo-ple could die—

Maestoso (♩=86)

Pno. *f* *p*

292

Amulana of

Laura

Sawyer

Pno.

f

mf

ea- sy.

8^{va}

5

3

3

3

"If you get to be king of Samoa, and I show up there, you'll have a job for me, right?"

296

poco rall. . . A tempo (♩=86)

Laura

Sawyer

Am.

p *cresc.* *f*

You'll re-mem-ber I got screwed and I let you go. "Sure."

poco rall. . . A tempo (♩=86)

Pno.

pp *cresc.* *f*

301

Laura

Sawyer

f

(teasing)

O - kay. You take the stairs_____ and go out- side,_____ and

Pno.

mf

mp

304

Laura

Sawyer

tell them. if they try a-ny-thing, I'll kill the wo - man.

Pno.

poco accel. *Scherzando* (♩=116)

307

Laura

Sawyer

Am.

Pno.

p

She's my law- yer, I've got rea-son to kill her...

"Tell them that."

poco accel. *Scherzando* (♩=116)

8va

3

3

3

3

He claps Amituana on the back, unties his wrists, and let's him go.

Amituana makes his way down from the riser and offstage.

311

Laura

Sawyer

Am.

Pno.

mp

O - kay.

(8)

8va

mf

loco

3

3

3

314 **poco rit.. meno mosso rall.**

Laura

Sawyer *f*
That's a good kid. He'll make a good and fair

(loco) **poco rit.. meno mosso rall.**

Pno. *f*

318 **Slower (♩=72) molto rall.**

Laura

Sawyer *mf*
king.

Slower (♩=72) molto rall.

Pno. *pp*

321 **freely mp rall.**

Laura
If you turn your-self in, we can get you a good de-fense law - yer. Call it men-tal dis -

Sawyer

freely mp rall.

Pno.

Subito presto (♩=172)

323

Laura
tress.

Sawyer
mf
Nope.

"I'll slip out the front, where they don't expect me.

"You go out the back," *mf*
And keep them

Subito presto (♩=172)

Pno.
p

329

Sawyer
mp
bu- sy— Stand in the door and... pre-tend I've got the

Pno.
sempre p

332 *mf* "Say I want a car." *f* "Okay?"

Sawyer
gun on you. and three thou- sand dol- lars.

Pno.
sub. pp *f* *sub. mf*

337

Laura

"They'll never know I wasn't there
with the gun."

Sawyer

"Just give me a chance to get out the front"
and get a- way.

Pno.

341 (hesitant) *p*

Laura

Aren't there cops out front?

Sawyer

mp
I've been watch - ing. They've all stayed out

Pno.

pp

345

Laura

Sawyer

back, where I told them I'd come out. So

Pno.

mp *cresc.* *mf* *cresc.*

Laura considers for a moment. *Then:* *They go to the door.* *Laura hands him the keys.*

lunga

p

351

Laura

O - kay.

Sawyer

will you do it?

lunga

Pno.

f ***f*** ***p***

Sawyer dashes away, head low, offstage.

Presto (♩=172)

355

Laura

Presto (♩=172)

Pno.

f ***ff*** ***sub. p***

Laura steps outside. **At first she stands as if there's a gun being held on her inside the door.**

359

Laura

V. 1

mf

ah

V. 3

mf

ah

Pno.

mf

363 *She begins to doubt herself.*

Laura

V. 1

V. 3

Pno.

f

sub. pp non legato

cresc.

l.h.

(r.h.)

l.h.

Ped.



367

Laura

Sawyer

(Sawyer as a textural voice) f

ah

V. 1

f

ah

V. 3

f

ah

Pno.

f

Largo (♩=58)

The police officer approaches and wraps her in a blanket and leads her away.

Voices are heard as Sawyer is captured on the other side of the building.

Laura looks in that direction.

377

Laura

front.

Sawyer

Pno.

Largo (♩=58)

ppp

p

Laura, without the blanket crosses downstage center.

Sawyer appears in a prison cell, in a prison uniform, in the space that was the cubicle.

380

Laura

Pno.

mf

f

ff

SCENE V (A prison cell/visitor's area)

383 **Adagio** (♩=72) *(Addressing the audience)*
"Sawyer wrote me
a letter from prison."

Laura

Sawyer *(writing a letter)*
"It would sure be
great if you came by."

Pno. **pp**

386 "On Tuesdays from
two to four I can have visitors," **mp**
and it would be some - thing to

Pno. **sempre pp**

388 **mf** "Or if..." **ad lib** **p**
see you. or if you wrote a

Pno.

Scherzando (♩=120)

391 *mp* let-ter... *mf* A let-ter...

Scherzando (♩=120)

Pno. *p* *mp*

396 You would-n't be-lieve how great it is how great it is...

Pno. *mf* (loco)

poco rit. meno mosso molto rall.

399 to get a let-ter from the real...

Pno. *poco rit. meno mosso molto rall.*

402 $\text{♩} = 68$ *molto rall.* Freely $\text{♩} = @40$
 Sawyer world. Don't feel too bad about what happened.
pp
 Pno. $\text{♩} = 68$ *pp legato* *molto rall.* *decresc.* *ppp* Freely $\text{♩} = @40$

406 *rall.* Laura addresses the audience.
 Laura I left the let ter. ad lib $\text{♩} = 52$
p
 Sawyer Of course they were out front. You did what you could do.
rall. ad lib $\text{♩} = 52$
 Pno. *ppp*

410 *mp*
 Laura I left the let - ter in my in box. I did-n't write, I did-n't write back.
 Pno.

416 *mf* *mp* *f*

Laura Ev' ry- thing, ev' ry- thing, ev' - ry thing I could have said _____ seemed so _____ in -

Pno.

421 *mp* *pp* poco rit. . . . poco meno mosso (♩=42)

Laura ad - e- quate. So _____ in - ad - e- quate. The let-ter in _____ my in - box _____ kept

Pno. poco rit. . . . poco meno mosso (♩=42)

426 *p* *mf* *p* poco rit. . . . *p*

Laura floa - - - ting, _____ kept floa - - - ting _____ to the top.

Pno. *ppp* *pp* poco rit. . . .

Ped. _____

430 **Con moto** (♩=84) *(suddenly decisive)* **mp**

Laura Fin' - ly one cold blue Tues - day,

Con moto (♩=84) **p**

Pno.

435

Laura one cold Tues - day when the roads were dry,

Pno.

439 **mp** **p** **mp**

Laura I left ev' ry - thing, ev' - ry thing, I left

Pno. **pp**

444 *mf* *poco rit.* *f* *poco meno mosso*

Laura ev' - ry thing in the mess it was in, and drove out to

Pno. *mp* *mf*

449 *rall.* *f* *Broadly (♩=60)* *molto rit.*

Laura the pri- son...

Pno. *f* *loco* *molto rit.*

453 *Rubato (♩=72)* *Rubato (♩=72)*

Laura Sawyer

Pno. *pp*

Laura meets him there. *She and Sawyer look at each other for an awkward moment.*

456 *mf*

Laura You look thin.

Sawyer "It's not a health farm."

Pno. *pp*

5

Ped.

They sit at the table, as in the first scene.

458

Laura

Sawyer "You know my wife's gone." "When I stopped working and went crazy, she got a pen pal. A guy in prison in Wyoming." *mf*

He got out—

Pno. *p*

464

Laura

Sawyer — and she went to live with him— on a farm with for-ty

Pno. *mf* *p*

5

8^{va}

Ped.

467 **molto rall. . . . freely (♩=52)** "Do you want her back?"

Laura

Sawyer *f* "Can you believe that?" "Yeah!... No."

cats. She says she's ne-ver been so hap py...

Pno. *mf*

471 **rit. . . .**

Laura

Sawyer *p* *f* "A guy in prison. I can't believe she found a guy in prison." *rit. . . .*

I don't know. I'm a guy in pri son. What's wrong with me?

Pno. *mp* *rit. . . .*

Smoothly (♩=98)

475 "I meant to." "I kept meaning to."

Laura

Sawyer "You never wrote to me."

Pno. *p decresc.* *pp*

479 "I know."

Laura

Sawyer *p* "You know?" *mp*
 It would-n't be so hard. It would-n't be so

Pno. *cresc.*



Piu Mosso (♩ = 118)

482 *f*

Laura I'll write. I will.

Sawyer *f*
 hard. Man, you would-n't be -

Piu Mosso (♩ = 118)

8^{va}

Pno. *mf*

485

Laura

I meant to. I kept mean - ing to.

Sawyer

lieve. How good. mail. feels.

(8)

Pno.

f

488

Laura

I didn't know.

Sawyer

I think I told you that. How good it

(8)

Pno.

491

Laura

I didn't know.

Sawyer

feels.

(8)

Pno.

ff

f

Meno mosso poco rit.. Molto espressivo (♩=72)

493

Laura

I did-n't know what to say. "That's the thing, is you don't have to say anything special."

Sawyer

Pno.

Meno mosso poco rit.. Molto espressivo (♩=72)

pp

497

Laura

poco rit. . . .

Sawyer

"I told you..."

mf

It's o-kay a-bout what hap-pened.

poco rit. . . .

Pno.

501

a tempo poco rit. . . . a tempo

Laura

Sawyer

They would have got me a-ny-way. But I mean this,

a tempo poco rit. . . . a tempo

Pno.

505 Warmly (♩=96)

Laura

Sawyer

mp

you could talk a bout a-ny-thing, talk a-bout the wea ther,

Pno.

pp

p

Ped.

509 molto rit. . . a tempo molto rit.

Laura

Sawyer

mf

f

mp

talk a- bout_ your day. Just so you put it in_ an en - ve- lope, and

Pno.

pp

Ped.

515 A tempo Meno mosso

Laura

Sawyer

p

put it in_ the mail. It does-n't have to be_

Pno.

pp

ppp

518 *rall.*

Laura

Sawyer

Pno.

pp

mp

It does -n't have to be it does-n't have to be a

521 *A tempo*

Laura

Sawyer

Pno.

ppp

sempre ppp

molto rit.

tome.

A tempo

The warden comes to take Sawyer back to his cell.

Laura and Sawyer say goodbye.

Laura moves downstage and addresses the audience.

524 *slower (♩=54)*

Laura

Pno.

p

pp

"The evening stretched before me:"

Long blue gray clouds on the ho-ri - zon. My

poco rit. *Con moto* ($\text{♩}=84$)

mf *mp*

Laura 527
em - - - - - pty house I could go back to the

poco rit. *Con moto* ($\text{♩}=84$)

p *evenly*

Pno.

532

Laura
of - fice, may-be catch my sec - re - ta - ry lock - ing

Pno.

536

mp *mp*

Laura
up. I could stay to work 'til I was

Pno. *mp* *pp* *8va*

meno mosso ($\text{♩}=64$)

mf *mp* *f*

Laura 541
hun-gry a-gain. and tired, and could get a bite to eat, and a bath

meno mosso ($\text{♩}=64$)

Pno. *mp* *p* *mf* *p*

Poco meno mosso *mf* *mp* **poco rit.** **Slower still** ($\text{♩}=42$) *p* *mp*

Laura 546
and go to bed. It was a to-le-ra-ble plan, a

Poco meno mosso **poco rit.** **Slower still** ($\text{♩}=42$) *p* *pp*

Pno.

Ped.

552 "But I couldn't focus on it." *p* *mf*

Laura to-le-ra-ble plan.. What I did was watch

distant *ppp* *pp* *p*

Pno.

molto rall. **Maestoso** ($\text{♩}=86$) *f*

Laura 557 the sky.

molto rall. **Maestoso** ($\text{♩}=86$) *mp* *mf* *f*

Pno.

563

mp

mf

Laura

As it changed_____ as the clouds_ stretched out

Pno.

p

mp



568

p

mf

Laura

and the or- ange, and the or-ange flared up_____ and_ pink reached out_

Pno.

pp *cresc.*

p

mp

574 *cresc.* **poco rit.** . . . **Piu mosso** (♩=96) **f**

Laura _____ to meet the blue, _____

Sawyer **mf** *cresc.* _____ **f** _____

V. 1 **mf** *cresc.* _____ **f** _____ **mp** _____

V. 3 **mf** _____ **f** _____ **mp** _____

reached out _____ to meet the blue, _____ ah _____

reached out _____ to meet the blue, _____ ah _____

poco rit. . . . **Piu mosso** (♩=96) **f**

Pno. _____

579 **mf** _____ **mf** _____

Laura _____ ah _____ ah _____

Sawyer _____ **mf** _____ **mf** _____

V. 1 _____ **mf** _____ **mf** _____

V. 3 _____ **mf** _____ **mf** _____

ah _____ ah _____

ah _____ ah _____

Pno. **p** _____ **mp** _____

rall. **ff** **A tempo molto rall. .** **lunga**

588

Laura

ah

ah

Sawyer

ah

ah

ah

V. 1

ah

ah

ah

V. 3

ah

ah

ah

Pno.

rall. **ff** **A tempo molto rall. .** **lunga**

Placid and utterly honest (=68)

"I started thinking of it as a description."

593

Laura

mp

a let-ter... Not_ tome, but a start, an ac count_ for

Placid and utterly honest (=68)

Pno.

non arp.

ppp

598

Laura

Saw- yer— and— for— me of what the day did out here,

Pno.

p

602

Laura

and what it was like—

Pno.

pp *poco rit.* *A tempo* (♩=68) *ppp* *Lights fade.*

pppp

30'34.0"

260

Vita

Gregory Bryant Bolin was born in Bozeman, Montana, the son of Michael Edward Bolin and Lynn Anne Bolin. Growing up in Helena, Montana, he attended high school at Helena High, and also at the North Carolina School of the Arts in Winston-Salem, North Carolina. Greg is currently pursuing a doctorate in music composition at the University of Texas at Austin, having received a B.M. in piano performance from the University of Montana, and an M.M. in composition from the University of Arizona. He has studied piano with Marjorie Schroeter, Monique Duphil, Robert MacDonald, and Dennis Alexander. His composition teachers include David Maslanka, Dan Asia, Kevin Puts, Donald Grantham and Dan Welcher. He has received grants from the National Endowment for the Arts, the Montana Arts Council and the Myrna Loy Center. In September of 2004, the Nuclear Percussion Ensemble, along with members of the St. Louis Symphony, premiered his score for the St. Louis-based Metro Theater Company's original production *Earth Songs*. In September of 2005 the Ying Quartet teamed up with the Montana-based Cascade quartet to premiere his string octet *Missouri River Passacaglia*, a work commissioned by the NEA for the bicentennial celebration of the Lewis and Clark expedition. In June of 2006, the Showa Japan Wind Symphony premiered his piece *Fleisher Pass*. Featured at the 2005 Northwest Band Conference, *Fleisher Pass* also appears in the 2006 edition of "Better Teaching Through Performance," published by GIA Publications.

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This treatise was typed (and entered into digital music notation) by the author.